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AUSTRIAN ART TREASURES

According to La Renaissance the true situation, as regards the many and varied reports of the probable sale or hypothecation of the Austrian Governmental owned art treasures by that Government, is that the need of money by the new authorities is so great that they desire to loan the treasures, but only on very sure and explicit guarantees as to their return, and for a substantial amount, at a low rate of interest. The French Government has sent M. Gaston Migeon, conservator of art objects at the Louvre, and M. Jean Guiffrey, conservator of paintings in that institution, to Vienna, where they are at work on an inventory of the Crown treasures.

KAISER TO SELL HIS ART

Wilhelm—now Mr. William Hohenzollern of Amerongen, Holland,—has sold to the new German Government his personal art collections for the sum of 70,000—presumably marks. There were in Berlin and Potsdam in these collections some rare examples of XVIII Century French art.

GERMAN BOOK AND ART SALES

"The great depreciation of German money has given persons in foreign countries a favorable opportunity to buy German books and works of art, and they are making use of it on a large scale," says a N. Y. Tribune Correspondent, writing from Berlin, Dec. 10, last. "Both books and pictures are being bought so rapidly that the newspapers have been raising a cry of alarm over the permanent loss of these things to Germany. Librarians, scholars and book-lovers have also taken the alarm and are even demanding that a law be passed prohibiting the export of books published before 1870.

"It is especially scientific works that are sought by the foreign buyers, and among these technical and medical works are preferred. A Japanese commission is now traveling over Germany looking for opportunities to buy entire libraries, for which purpose it is amply provided with funds. It recently bought in Leipsic what was regarded as one of the best and most complete collections of books on mineralogy

foreign countries would meet this with retaliatory measures; also that it would not be possible to maintain a sufficiently close watch at the frontiers to prevent the carrying out of German books. He suggests that the German libraries be supplied with enough money to buy duplicate copies of such works of value as are still obtainable.

"What has been going on in the book trade is repeated in regard to paintings. There is a remarkable demand, especially for canvases of the Munich school. Spitzweg to Stuck. Lenbach, F. A. Kaulbach, Leibl, Grützner, Defregger, Albert Keller and Oberländer are also in great favor among foreign buyers. Prices have, of course, been driven to what seem dizzy heights from the German standpoint. A small genre by Spitweg, for example, was recently sold for 85,000 marks, also a small landscape for 260,000 marks. Paintings by the old masters are also in great demand at fancy prices. Recently a Tintoretto was sold in Berlin at auction for 255,000 marks. Only a few years ago it was offered by a Munich dealer at 23,000 marks.

ARTIST GETS TWO SARGENTS

Victor Hecht recently received two fine watercolors from John Sargent in appreciation of a portrait of Mr. Hecht's grandfather which Mr. Sargent saw and admired at an exhibition. He wrote to Mr. Hecht, expressing his admiration, whereupon the latter graciously presented him with the work. Mr. Sargent begged him to accept the two works in exchange. At his Sherwood studio where he has been busy with portrait work, Mr. Hecht, who spent part of the summer at Narragansett Pier, has several interesting sketches of beach scenes and completed gure compositions.

PAINTING FOR FLYING CLUB

A large oil portrait in oils of three famous American "Aces," by J. F. Bouchoir, was presented to the American Flying Club by Mrs. E. Henry Harriman as a Christmas gift. The artists depicted are: Acting Captain, "Ted" Parsons, of Springfield, Mass.; Serg't. Frank Bayliss, killed in action, and a South American aviator, Buzon Venduros.



SAMSON AND DELILA

Van Dyck

In collection Mr. Francois Adam, N. Y.

WATROUS TO RETIRE

The Union League Club monthly art exhibition which opened on Thursday, is the last to be arranged by Harry Watrous, who has been chairman of the Club's Art Committee for 25 years. His successor will probably be Mr. James Shepherd, and the new committee will probably be composed of Messrs. Eugene Connett, Alexander Humphries, John Slocum, and Edward Kirby. The present exhibition is an especially good one, comprising the works of such artists as Weir, Twachtman, Blake-lock, Mowbrey, Couse and Palmer. There are three canvases by Harry Watrous; who shows his work at this Club exhibition for the first time in 15 years.

Louvre Galleries Reopened

All the Galleries at the Louvre are about to be reopened. The pictures have been rehung according to schools and periods, so as to afford every opportunity for their study by art lovers and students.

and mining that existed in Germany, paying 1,000,000 marks for it without the least hesitation.

"The shops of the secondhand dealers are ransacked as never before for old books and rare editions, the oriental editions of the works of Humboldt, Helmholtz, Liebig, Mommson and Virchow can no longer be bought. Such books, too, cannot now be brought out new except at great expense, owing to the high price of paper and labor. And all new books now coming upon the market are printed on quite inferior paper.

"In view of these conditions the prices of secondhand books, especially those of scientific character, have been rising sharply for some months. A writer in the 'Frankfurter Zeitung' fears that this whole movement will have a permanent effect in narrowing the circles of German scholars; that learning will become more and more the privilege of the few rich men who are able to afford the luxury of expensive books. This writer rejects, however the proposal to prohibit the export of books. He thinks that

CHINESE ART FOR SWEDEN

A Swedish syndicate, it is reported, has purchased the famous collection of Oriental art, formed by the late Li-Hung-Chang, for \$280,000 and has donated a considerable part of the collections to the Museum of Stockholm. Just before the war Germany was negotiating for the purchase of these collections, but the transaction was not completed, owing to the breaking out of the conflict.

Art Lectures at Columbia

The fourth series of lectures in Columbia's world research project, involving a study of the contemporary social and political thought of the leading nations, were delivered by Mr. Royal Cortissoz, Tuesday and Thursday.

Mr. Cortissoz, discussed "The Genius of French Art; Its Earlier Periods" in his first lecture, and "The Genius of French Art: Its Modern Developments," in his second.

ACADEMY ART AWARDS

The National Academy announces the results of the second competition in drawing of the John Armstrong Chaloner Concours, for study abroad.

The first prize was won by Hyman Schneidermann, of N. Y.; second, Miss Florence Whiting, Phila.; third, Stamos Stathes, N. Y. Hon. mention—Miss Edith W. Yaffee and Charles S. Garner, Phila.; Wilber Adam, Cincinnati; Ernest Dielman, Alfred Crimi, George E. Harris, Arthur Buchardt Miss Rosalie Landman and Robert Brackman, N. Y.

National Arts' Winners

The prizes for the work of the painter and sculptor members of the National Arts' Club, an exhibition of whose work is now on at the clubhouse are: The first cash prize of \$500, with a gold medal, to Carl Anderson for "Apple Blossoms." Hobart Nichols, the second prize of \$300 and silver medal for "Midnight: Rockport," and the third prize of \$200, with bronze medal, goes to Maud M. Miner for a still life, a vase of flowers, "By the Window."

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EXHIBITIONS NOW ON**French Woman Painter to Show Works**

Mlle. Germaine Tailleux, the French watercolorist, who is a friend of Mme. Jacquemaire-Clemenceau, daughter of the French Premier, will open an exhibition of "Scenes of the American Victories," next Monday, Jan. 10, at the Arlington Galleries, No. 274 Madison Ave., under the auspices of the French officials and a committee which includes in its membership Dr. Nicholas Murray Butler and Messrs. McDougall Hawkes and Ernest Peixotto.

Mlle. Tailleux is one of the unofficial envoys who have come to this country to help cement the bonds of friendship between France and America. She intends to found a watercolor school in N. Y.

In addition to the "Scenes of the American Victories," which include landscapes of Chateau Thierry and Belleau Wood, Mlle. Tailleux will show many of her flower paintings. She was decorated with the Reconnaissance Francaise medal for valourous service during the war.

The exhibition will be opened with a reception on Monday afternoon to be attended by the French officials.

Mr. James A. Hennessey, the new manager of The Howard Young Galleries, 620 Fifth Ave., will hold current exhibitions of good American art throughout the winter. Among the coming exhibitors will be A. G. Warshowsky, Arthur Goodwin, Frank T. Hutchins and Wilson Irwin.

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Adam Kramer at Anderson Galleries

When a group of painters undertakes to exploit the work of a fellow artist, perhaps the layman should be silent, for naturally the severest of critics, they are rarely apt to eulogise their fellows' work, unless this be beyond the commonplace. Adam Kramer has had the good fortune to have been "discovered" by such painters as Robert Henri, George Bellows, George Luks, Arthur Crisp, and Jerome Myers, who do not paint in the least like him, for Kramer belongs to no school, but who are sponsoring his exhibition now in the Anderson Galleries because of what they consider, the rarity of his art, through Jan. 17.

The artist is a poet, a dreamer, who sees Nature in a personal manner, and who by his long training in American and European schools, under such masters as Jean Paul Laurens, Benjamin Constant, etc., is able to express himself with technical perfection. Wooded landscapes painted in a high key, with a joyous feeling, are, "The Arch Through the Leaves," "Overtones," "Evening Shadow," "The Faun's Trail," and "Autumn Fastness," all beautiful in color and abounding in quality. "Symphony," like all the artist's works has a distinctly decorative quality, and "Late September," "Flowery Frost of May," "A Place of Silence," "Valley of Youth," "First Light," and "Requiem," have much imagination. Living quietly, working out his purpose alone, Kramer, modest and retiring, has been little known. Although essentially a "painter's painter," his compositions are comprehensible to all lovers of lyric harmony, poetry and color in painting.

At these galleries there is, also, on view a group of portraits by Walter Beck, of soldiers of the Civil War, which he painted in groups and singly, to commemorate the Fiftieth Anniversary of the Battle of Appomattox. One large canvas, which comprises 16 members of the Old Guard, whom the artist painted from life, is of especial interest. The presentment of Admiral Sigbee, who holds the centre of the canvas, is said to be a remarkable likeness. A huge panel picture showing a company of Zouaves marching is another important work. The works are all in brilliant color, and have force and conviction.

Three Artists' Work

George Bellows, Hayes Miller and Albert Sterner, compose the group invited by Mrs. Albert Sterner to exhibit their work at 556 Fifth Ave., through Jan. 17. The large gallery on the fifth floor is devoted mainly to Miller and Sterner, who display more than a dozen canvases each. The works shown by Hayes Miller are almost entirely representative of his earlier style when he strove to express imaginative and religious subjects low in tone and in a sincerely personal manner, and before he succumbed to the Renoir "fad" that has recently claimed so many American artists. "Dreamer" is a lovely composition, with well drawn figures and sentiment, a "Nude" has poetic appeal, "Fantasy of The Antique" is enveloped in mysterious atmosphere and "Rush Gatherers," loaned by Mr. Adolph Lewisohn, is a well balanced composition. Albert Sterner's group of portraits, figure and genre subjects, have his always good draughtsmanship design and color. "Fancy Dress," loosely painted, is one of the best. The smaller gallery is occupied mainly by twenty works by George Bellows, all showing his love for "pattern." His color, as usual, is "set" and hard.

Louis Knobel, of Boston, has moved to N. Y. this winter and taken a studio at 53 E. 59 St., where he expects to remain permanently.

Arthur Goodwin, of Boston has decided to make N. Y. his permanent home. He has taken a studio at 41 Washington Square.

Thalia Millett at Durand-Ruel's

An exhibition of vits by Thalia Millett, on at the Durand-Ruel galleries, 12 E. 57 St., through Jan. 17, are all realistic impressions made "along the Western front," last summer and Autumn. The artist has painted with much feeling, such scenes as, "Cloth Hall, Ypres," ruined by German shells, and standing out in bold relief in brilliant light. "View of Ypres," in utter ruins, is another pathetic picture and "Neuve-Chapelle," showing a crucifix left in perfect condition, standing amid destroyed buildings, tells its moving story. "Zeebrugge," showing the famous submarine base with its long mole in soft gray tones has also much quality. "Trenches near Vimy," with a group of white crosses in the distance, makes a pathetic appeal, and "Belleau Wood and Cemetery," also induces emotion. Some of the other scenes depicted are: "Destroyed Bridge—Chateau Thierry," "Rheims—August, 1919," "Vimy Ridge," "Along the Menin Road," a charming landscape, "La Basse," and "Forts of Namur, from the Meuse." All the works have color charm and should prove valuable, historical records. The young woman painter has a good color palette, which shows the influence of Monet, and while her art cannot be considered strong, it is pleasing and has much of promise.

Warren E. Rollins' "Western Paintings"

Warren E. Rollins, a member of the Santa Fe (N.M.) colony of artists, is showing, through Jan. 18 in the New Gallery in the Delmonico building at Fifth Ave. and 44th St. a score of more studies and sketches of New Mexican landscapes, Santa Fe street scenes, portraits, and pictures of the Zuni Indians and their customs and two finished oils, one a large figure work with landscape, "The Burden Bearers," and the other, and really the clou of the display, a modern Tryptich, or large centre canvas with side panels, entitled "The Altar of the Gods." The artist paints sympathetically and ably the arid desert spaces, the white adobe tower and buildings, walls, and the picturesque moving life of the New Mexicans and the Zunis, in the fierce hot light and under the colorful New Mexican skies of that section. He is also a good draftsman.

The large tryptich has an important ethnological and educational value, apart from its good art quality. The centre mural, for it is that—portrays a small group of Zunis, nude to the waist, their bronzed skins well painted, seated and playing on quaint native instruments before a high and decorative altarpiece, erected and decorated by themselves and full of symbolism, in which the snake and the various gods of Nature play a prominent part. In this, as in the side panels, which portray each a single standing figure in a devotional attitude, the decorative swirls found in the old Mexican tombs and temples and which Elihu Vedder employed in his illustrations for the Omar Khayam verses is very prominent, convincing proof of the remote Phoenician or Mesopotamian origin of the western Indians. Mr. Rollins has evidently given long and profound ethnological study to these Western Indians and his exhibit is most interesting and educational.

FORT WORTH (TEXAS)

The Metropolitan Museum has sent for exhibition, at the Carnegie Library here, under the auspices of the Art Association, a collection of works by modern American masters, which include examples of George Inness, "Evening," Douglas Volk, "Portrait Felix Adler," N. Seymour Thomas, "Lady with Dog," Alexander Harrison, "Castles in Spain," Frederic Remington, "U. S. Cavalry" and Thomas B. Cole, "Roman Aqueduct."

The Macbeth Galleries, 450 Fifth Ave., are planning to open their annual "Thirty Paintings by Thirty Artists" exhibit about Jan. 12.

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Two of the largest and most important landscapes in the William Singer exhibition, recently closed at the Folsom Galleries, were purchased by a collector for his private gallery. These galleries plan to show a group of works by Bernard Guttman, beginning Jan. 17.

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Maurice Braun at Babcock Galleries

Maurice Braun, Director of the San Diego Academy of Art, and painter of brilliant, sunny Cala. landscapes, is showing some 14 works at the Babcock Galleries, 19 E. 49 St., through Jan. 15. Attractive in color, flooded with sunshine and showing much rare quality, and refined choice of subject, always the test of culture and artistic vision, these canvases, with their glowing light, and well managed shadows, are attractive. "Point Loma Slopes" is a high keyed work with tonal graduations, well composed trees against a colorful landscape and a distant blue bay. "The Dance" is a poetical fantasy with a group of girls dancing vaguely introduced beneath hanging trees and brilliant foliage. "Eucalypti" has good light to recommend it. "The Moon," with a blue glow throughout the canvas, has soft, appealing light, and "San Diego Hills," like all the other compositions, has a cheerful, attractive aspect.

Oils by Humphrey Moore

H. Humphrey Moore, who showed his Japanese panels at the Union League Club last Nov., is now exhibiting a larger number at the Architectural League, 215 W. 57 St., until Jan. 12. Some of the Oriental and Spanish subjects have been shown in the Paris Salon and in London.

This artist's work is characterized by strong and vivid color and almost microscopic detail. Japanese temples, formal gardens, tombs, tradespeople, workmen and Geisha girls are the subjects, faithfully and entertainingly portrayed, of most of the canvases.

But Mr. Moore has not confined himself to these subjects entirely. A figurepiece, "Anchorite," embodies austerity, fasting and asceticism, and as a contrast, he is happy in his treatment of ideal women's heads, such as "Reverie," "Girl with Cherries" and the "Child Hugging Her Pet." The Spanish subjects are excellent. "Dolores," "Spanish Cafe Girl," and "Spanish Lady With a Guitar," deserve especial mention and are painted in a high key, with appealing realism.

James Earl Fraser's Sculpture

Among the beautiful sculptured portraits by James Earl Fraser, on view at the Arden Galleries, through Jan. 17, there is a strongly modeled head of Col. Roosevelt, to which the artist has evidently given much time and thought. The subject with one shoulder extended in the typical position of delivering a firm opinion, shows his fighting proclivities, and yet in the face the kindness and sympathy and intelligence which made him so loved, are present. The strength of the jaw and firmness of the mouth are also ably rendered. The portrait of Charles Dana Gibson is a remarkable likeness, and the presentments of the Whitney children, tenderly modeled, are classic in contour. "June Evans" is a beautiful example of girlhood and "Melisande" is graceful and appealing. There are several heads of babies, good in expression. "Roland Harri-man" is a decidedly attractive work. "Priscilla" is a lovely in its youthful pose.

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OLD MASTERS FROM BELGIUM

A small but excellent collection of old masters has been assembled by M. Francois Adam, whose country place at Dinant, Belgium, was entirely destroyed by the Germans, and who is showing these fine paintings privately at his N. Y. residence, 48 E. 52 St. One of the most remarkable canvases in the collection is Van Dyck's "Samson et Dalila," reproduced on this page. The picture was in the possession of the Abbaye des Premontrés de Floreffe until the Revolution, having been given to the Abbaye by Van Dyck's brother and executor, Waltman Van Dyck, after the painter's death, when, in accordance with the instructions of the will, the works left in London and Antwerp were distributed by the executor. During the Revolution the canvas was hidden in the house of a Notary Public, M. Brion, and upon the dissolution of the Community it passed into the hands of a M. Decocq, in payment of important sums due to him from the Abbaye, and remained in his family until the death of the last survivor in 1885. Frequent efforts were made by the Belgian Government to obtain the painting for the benefit of the State, more than one Director of the Académie des Beaux Arts having served as an intermediary between the Government and the Decocq family.

Another important canvas in this collection is "The Family Concert," by Jordaens, a pendant to the Louvre Jordaens bearing the same title, and one of the finest examples of this artist's work.

A Rembrandt portrait, "Capt. Van Arkell" two portraits by Vander Helst, a Teniers "Still Life," a fine Salvator Rosa, "The Battle," two marines by Van Goyen, and a "Virgin and Child," by Bloemaert, are among the most interesting pictures in the display.

BALTIMORE

Mr. Henry Walters is again adding to the collections in his beautiful galleries here. This year the additions are chiefly ancient sculptures and various art objects.

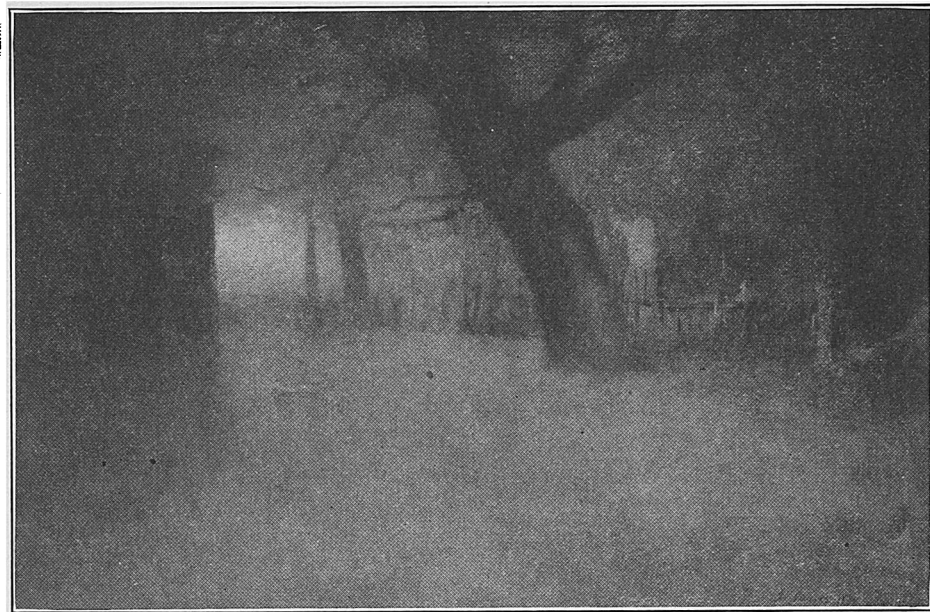
The galleries are badly crowded, so much so, in fact, that it is practically impossible to add anything without clearing away space. Some of the more recently installed exhibits have been placed in incongruous surroundings, and for instance, a set of handsome Limoges enamels are in a cabinet in the Oriental Room, where there are also two rare examples of stone carving—the head of an old man and the large bust of a Cardinal.

One of the most important additions just placed on view is a XIII century French stone "Virgin and Child," from a convent near Chartres. A "Fainting Virgin," and a carved wood "Descent from the Cross," and beautiful examples of XV century French art. The acquisitions also comprise a rock crystal cup, set with gems, and a group of Egyptian bas-reliefs calcaire, representing respectively a vulture, a standing Isis and two fragments, and a head.

It is reported that Mr. Walters has also recently acquired some valuable paintings, but if so, he has apparently decided not to show them at present, as the rooms in which the pictures are hung show no changes. A Lenbach portrait of Bismarck being in the North Gallery a short time a few years ago has been removed.

A catalog of the ceramics and sculpture, etc., is badly needed as it is quite impossible under existing conditions to realize the full worth and scope of the collections.

W. W. R



→ **SUNSET IN THE OLD ORCHARD—MONTCLAIR**

George Inness

Sold by Holland Galleries to Mr. E. R. Smathers

TURFMAN BUYS TWO INNESS'

Mr. E. E. Smathers, well known turfman, N. Y. and Kentucky, has purchased from the Holland Galleries, No. 500 Fifth Ave., two notable examples of George Inness—"Sunset in the Old Orchard, Montclair" and "Golden Sunset—Medfield," for the reported sum of \$60,000. Mr. Smathers is the owner of "The Birches," a famous Inness, formerly in the James B. Brady collection, which he bought a few months ago from the Holland Galleries for the reported sum of \$28,000.

"Sunset in the Old Orchard, Montclair" was painted in 1894 and is the last picture completed by Inness, who died in that year. It is executed in the master's broadest style. It was formerly in the Thomas B. Clarke collection, which was dispersed in 1899, and later in the collection of John R. Thomas, and is reproduced in Elliot Daingerfield's volume, "Fifty Paintings by George Inness."

The "Golden Sunset—Medfield," is almost equally well known. It was painted probably ten years earlier than the Montclair subject, and the technique shows more care for detail. It depicts a lake at the edge of a wood, by the side of which a farmer drives his cows homeward at the end of day.

Mr. M. F. Moses of the Holland Galleries established the first notably high price for Inness when he sold for \$40,000 to Mr. Daniel Goode, of Buffalo, "Evening Glow," from the Charles T. Yerke's collection.

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DENVER (COLO.)

A collection of some 25 bronzes by modern American sculptors, selected by Mr. W. Frank Purdy of the Gorham Company, N. Y., will be exhibited here, beginning about Jan. 12. Mr. Purdy, who formerly lived here, will be here during the time of the display and will make an address on American sculpture.

The following sculptors will be represented: Augustus Saint-Gaudens, Daniel C. French, Edith B. S. Parsons, Bela Pratt, Janet Scudder, H. W. Frithmuth, C. B. MacNeil, Malvena Hoffman, B. P. Vonnoh, V. D. Brenner, A. Polasek, Isadore Konti, Robert Aitken, Anna V. Hyatt, P. M. Proctor and Mario Korbel.

There will also be shown the bas-reliefs and wash drawings of Margaret George, formerly of Denver. Several other cities have been trying to arrange for this same exhibition. Colorado Springs will afterwards present it to their people. This made possible by Leslie J. Skelton of the art society of that city.

Artists at Hotel Bossert

Harry Roseland and Nicolas S. Macsoud are holding a joint exhibition of 32 oils at the Hotel Bossert, Brooklyn, during Jan. Mr. Roseland paints figure pieces and heads, with here and there a few landscapes. Mr. Macsoud's Oriental studies form a striking contrast to the work of his co-exhibitor, and include colorful and characteristic portrayals of the desert, camels and picturesque Arab scenes. This artist is also showing some half dozen ivory miniatures, that evidence an excellent command of technique.

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BOSTON

The new year in Boston opened auspiciously with a strong and comprehensive exhibition of paintings by members of The St. Botolph Club in the club gallery of some 30 oils and several black and whites. Among the artists represented by good examples are W. A. B. Kirkpatrick, Frederick G. Hall, Charles H. Woodbury, Philip L. Hale, H. D. Murphy, W. W. Churchill, William M. Paxton, and George H. Bartlett. Kirkpatrick's "The Prelude" is generally admired. The color is happily chosen, and the work has a quality of freshness.

The exhibition of old masters now on at the galleries of R. C. & N. M. Vose sets a new high standard for local art dealers. Examples of the early English, Dutch, Spanish, and French schools are shown in portraits by Reynolds, Nicolaas Maes, William Owen, Peter Lely, C. Van Haarlam, Goya, Lawrence, John Russell, Francis Cotes, Toque, Richard Rothwell, Kneller, Beechey, Raeburn, Gainsborough, and Jan Mostaadt. When it is considered that the 20 or more pictures are choice examples of the artist's work, well conserved, it is small wonder that one becomes enthusiastic over the show. The paintings which particularly deserve mention are the "Miss Chalonier" by Reynolds; "Countess of Arundel" by Lawrence, "Dutchess of Portsmouth" by Kneller, "Rev. David Campbell" by Raeburn and "Mrs. Coppel" by Beechey.

The Boston Museum announces a series of ten Saturday lectures on "Observation of Pictures," by Miss Alicia M. Keyes. Mrs. Scales has begun a series of illustrated lectures for boys and girls, under the title of "The World about us in Picture and Story."

John Paramino, the Boston sculptor, is nearing completion two handsome music panels which will soon be placed in the music room of a private home at Swampscott, Mass. The work is purely imaginative and is by far the most notable work the artist has as yet executed.

Boston has just been presented by the Burns Memorial Association with a heroic bronze statue of Robert Burns whose unveiling took place New Years Day. The site is happily chosen, one of the most attractive spots in the Back Bay Fens, facing a broad expanse of water and has as a background a large growth of trees with the sky line of Boston beyond. The work is an idealized likeness of the famed poet and was executed by Henry Hudson Kitson. It was begun by the artist in 1912, the lapse of time being due to the war and many unavoidable delays.

Sidney Woodward.

Max Bohm, long a resident of Bronxville, is now building a house and studio in Lawrence Park, that suburb.

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ARTISTS BARRED FROM SHOW

We give space today to the letters of William Zorach and Max Weber, expressing their natural resentment and indignation, and voicing also the feelings of their fellow American artists, who, with them, suffered the exclusion of their works from the recent exhibition of modern American pictures at the Luxembourg Galleries in Paris, following an invitation from the American committee which formed the display, to contribute representative examples of their work, and their acceptance of said invitation and the sending of said examples.

We are pleased to note from the letter, also published today, from the American committee on the exhibition, that this committee is evidently not to blame in the matter, and has already sent a protest to the French Fine Arts Administration, which it states, "Assumes full responsibility for this action (exclusion)."

While it would seem as if the American committee, whose representative and president, William A. Coffin, and, if we mistake not, its secretary, Ernest Rosen, were in Paris when the pictures were received and hung, might have acted at the time of the astonishing performance on the part of the French Fine Arts Administration, and should either have declined to have the display held at all under

such unfair treatment of their fellow artists, who they had themselves invited to participate, or at least might have notified them of this performance and not have waited for the justly aggrieved painters to discover the fact themselves—we are gratified to have the facts in the case and to know that the American committee is not as culpable as it would otherwise appear to be. If it is any consolation to Messrs. Zorach, Weber and their fellows they should know that the Luxembourg Exhibition itself was a dire failure, in that it was not truly representative of modern American painting and failed to interest Paris about as badly as has the current exhibition of modern French painting at the Metropolitan Museum failed to interest or excite New York.

"May we not," with all modesty suggest to the aggrieved American artists that before they fulminate against the French Fine Arts Administration they should make an "investigation of the activities as to the Luxembourg display of the organization of American artists resident in Paris?"

We strongly suspect that in this quarter the "Nigger in the woodpile" will be found. Mr. Coffin should be able to throw some light on the perhaps concealed dusky culprit.

CORRESPONDENCE

"Modernists" Protest Exclusion of Works
Editor AMERICAN ART NEWS,

Dear Sir:

All the pictures of the artists of the ultra-modern schools which were sent to Paris at the invitation of the French Government to be hung in the Luxembourg in an exhibition of representative "American" art, were finally excluded from the exhibition as hung. This fact was definitely brought out at a meeting of the American art committee, which selected the exhibition, at the home of the committee's president, W. A. Coffin, Dec. 31 last. As a result, a letter of protest has been sent to Max Weber, the "modernist" member of the committee, whose own picture also was not hung, by some of the excluded artists. This is the letter:

54 Charles St., N. Y. C.,
Dec. 29, 1919.

"Dear Mr. Weber:

"We, the undersigned, have learned with utter amazement and indignation that the Luxembourg Museum did not hang the paintings invited and unanimously approved by the entire committee.

"Still more are we amazed to learn that your own picture was similarly rejected—and you a member of that very committee! To the committee, formally, we find ourselves unable, by rules of courtesy, to make any protest, except one of silence.

"To you personally, however, we can address ourselves and express our utmost scorn and condemnation of the treatment that has been accorded by the Luxembourg authorities to American paintings, officially invited and approved of by a representative and duly appointed American Art Committee.

"We equally condemn the supine attitude of the Paris representatives of this committee. They were faced by the alternative of either agreeing to the elimination of these pictures, or of having no exhibition at all. They took the easy and less honorable course.

"As a matter of simple courtesy to the American committee every one of the pictures, under the circumstances, should have been hung without a whisper of disapproval.

"As it is not only has your committee been scornfully overruled, but the French authorities have dealt an insulting blow (fortunately a very ineffectual one) to the modern art movement in America, which is attempting to free itself from the bonds of convention, and thus give freer art expression to modern life and times.

No doubt, in course of time, we will hear from your committee; we feel, however, that you ought to know our sentiments, and so we give them to you.

"Very cordially yours, (signed by) Bernard Gussow, William Zorach, Louis Bouche, Alfred H. Maurer, Joseph Stella, Henry L. McFee and Andrew Dasburg."

Mr. Weber had this information to add

to the above: About a year ago the French Government invited the American artists to hold an exhibition in a gallery of the Luxembourg. A committee was chosen in America, of which W. A. Coffin was appointed president, and Ernest Rosen general secretary, by M. Cortot, representing the French Government. This exhibition was understood to be representative of all phases of American art. The pictures were voted upon and unanimously chosen by the entire committee, at which meeting it was understood that the exhibition, as chosen, was fixed and final. The exhibition was held in Paris during the months of October and November, but is was only recently learned through private channels that the pictures of the ultra-moderns were not hung. These rumors were verified at a meeting of the entire committee held Wednesday evening, Dec. 31 last.

A Fiery Protest.

Editor, AMERICAN ART NEWS:

Dear Sir—An exhibition of American art was recently sent to Paris at the invitation of the French Government. In it were a number of pictures by the modern men here, including myself. Confirmation of the report that the work of nine of the younger men has not been hung and has not been listed in the catalog has recently reached us. Certainly the matter should be investigated and we should know whether this is an insult on the part of the French, or of unfair play on the part of our own countrymen.

Yet, after all, what is the difference if these works were not hung in the Luxembourg after they were invited? What does it matter if these pictures were put in a dark corner for the time being? It is a very small incident in the life of a work of art.

But there is one thing which we of the younger generation of painters have learned by this experience, and it is only by such hard knocks and such ostracism that we will learn the lesson and that is: never to trust our souls in the hands of our enemies. We younger painters have been too generous in the past, we have still kept a little hope in the older institutions. Moments come when they accept our work with a smile and we become hopeful and friendly towards them, but when our backs are turned they only knock us down again. We have nothing against the individuals or the institutions of the past. Nevertheless a condition exists of which they are a part, and the only method with which to combat that condition, is to fight it with a weapon just as good as theirs and even better. The younger generation of painters and sculptors must organize to combat this peril, if they have any hopes of an artistic expression here in the future. Men of the younger generation, we are here in America—in America lives our hope and our future. The Old World is dead; it is covered with intellectual, material and spiritual ruin. We cannot turn to Europe as in the past. We must live and develop here. The only thing for us to do is to form an organization which will give us the power to fight the deadly influence of a dead past. This we must do collectively, with our hands and brains, sinking our personal differences and not sitting in judgment one upon another, but in a spontaneous grouping of our common interest.

We are living in a new Renaissance—the Renaissance of the Twentieth Century. Some will deny this and say this is merely an age of bad taste of the nouveau riche. But I say no greater possibilities have ever existed for a great art age than today, and I say more, it does exist here this moment. Michael Angelo and Leonardo di Vinci lived in an age just as tumultuous and pregnant of change. It is in such ages when a spirit moves through the race and the life impulse beats to a quickened rhythm that great things come out of men in art and in the various phases of life. So intensely individualistic has been the attitude of the younger men that we have been solitary souls at the mercy of the older institutions. It is not necessary that we submerge this individuality to organize. It is rather that a common interest should draw us together. Let them say we are a "new Academy," but let us show them that an organization of artists can exist whose aims and ideals are towards the advancement of art and the art life of race and not purely inspired by selfish and business motives.

Respectfully yours,

William Zorach.

N. Y., Jan. 6, 1920.

American Committee Acts

Editor AMERICAN ART NEWS

Dear Sir:

The following letter has been sent the ten painters whose pictures were not placed in the recent American Art exhibition at the Luxembourg, Paris:

New York, January 2, 1920.
Esq.,

Dear Sir:

At a meeting held Wednesday, Dec. 31 last of the Committee for the exhibition of American Art at the Luxembourg, Paris, at

which the following members were present: Messrs. Coffin (in the Chair), Jones, Rosen, Lie, Ryder, Bellows, Blashfield, Crisp, French, Henri, and Weber—it was unanimously voted that a letter be sent to you, expressing the sincere regret of the Committee that certain pictures were not placed in the exhibition, among which was your picture, entitled _____, owing to the refusal of the French Administration of the Fine Arts to include it. The French Administration of the Fine Arts assumes full responsibility for this action.

As the pictures referred to were accepted by us in good faith and with every expectation that they would be placed, it was also voted that a letter from this Committee to the French Administration be sent, to convey a protest against this action; and this is being done.

Very truly yours,

(Signed) Ernest T. Rosen,

General Sec'y.

(Signed) Jonas Lie and C. F. Ryder,

Committee Secretaries.

OBITUARY

Albert C. Fauley

Albert C. Fauley, portrait and landscape painter of Granville and Columbus, died Dec. 15, last, in Columbus, O. He was born in Fultonham, Ohio, in 1859 and studied in Phila., Chicago and Paris. For many years Mr. Fauley was instructor of the life classes at the Columbus Art School, and was a teacher of many of the younger generation. He was a member of the Society of Western Artists, the League of Columbus Artists, the Pen and Pencil Club and has exhibited in the National Academy, the Pa. Academy and the Corcoran Gallery. During the incumbency of Governors McKinley, Campbell and Bushwell, Mr. Fauley painted their official portraits for the state. Together with Mrs. Fauley, also an artist, Mr. Fauley did much for art in central Ohio.

ART BOOK REVIEW

ANTIQUE JEWELRY AND TRINKETS, by Fred W. Burgess, with 142 illustrations. The Home Connoisseur Series, pp. 399, G. P. Putnam's Sons.

The present volume is based upon European research and will afford those who are interested in antique jewelry and trinkets much valuable information. Mr. Burgess takes a broad and comprehensive survey of his subject and has something to say regarding prehistoric ornaments, Egyptian and Assyrian jewelry, Greek, Etruscan, Phoenician, Celtic gold, Roman art, mediaeval art, century and Victorian jewelry, gems and precious stones, gem-cutting, pastes and artificial gems, cameos, enamels, rings, beads and necklaces, fans, Pinchbeck, Royal and Ecclesiastical jewels, miniatures, mosaic, amber, Oriental jewelry, jet and coral, and a long line of odds and ends. The author gives an interesting account of the early wearing of jewelry and of the craft, and a resumé of the precious and semi-precious stones used in jewelry forms another interesting chapter in the volume.

The primitive watch keys reproduced are interesting, and much is said regarding the early use of amulets and charms, from which it appears that the swastika was popular at least three thousand years ago. The cross is another symbol that entered largely into antique jewelry. Mosaic jewelry was once in favor although it is not now worn to any great extent. The chapter on amber jewelry containing insects will be a novelty to the ordinary reader, but amber with inclusions such as leaves, insects, and in at least one instance a fish, have long been familiar to collectors.

Warshawsky at Howard Young's

The oils on view at the Howard Young Galleries, 620 Fifth Ave., through Jan. 20, by A. G. Warshawsky, are the result of four years painting in Europe during the war, and evidently for some time after the signing of the armistice. Many were done within earshot of artillery fire, for the artist, while serving with the French armies, continued to paint at odd intervals. That he is an adherent of the French school is evidenced in all his work. At times one hears echoes of Monet, and again the Renoir influence is manifest. But in due course he arrives at a personal expression, and the result is satisfying. He interprets with brilliancy, "The Brittany Coast," one of the most original works in the display, with majestic rocks, guarding a stretch of well painted, beautifully lit water, "Brittany Farms," has good arrangement and clever color manipulation. "Violet and Gold" is a lovely composition with varied color scheme and good distance, and "Gardens at Nice" is sunny and joyous, "Valley of Trestrao" is interesting in design and forcefully conveys its message of poetry, dignity and charm. "A Corner of The Luxembourg," which harks back to Renoir,

LONDON LETTER

London, Jan. 1, 1920.

America is today becoming as formidable a rival in regard to the acquisition of rare books as in connection with pictures and other works of art. The purchases made by Mr. George D. Smith, of N. Y. mostly with Mr. Quaritch of London as underbidder, at the recent sale at Sotheby's of the Britwell Library, demonstrated the lengths to which American buyers are prepared to go when really desirable specimens come into the market. Not only was Mr. Smith determined in his acquisition of the famous edition of Shakespeare's "Venus and Adonis," the sole existing specimen of the first edition of the great dramatist's first printed play, outside of national collections, but he was prepared to expend as much as £15,100 on it, and indeed to disburse on his total purchases, which included nearly all the Shakespeares, Spencers, Caxtons and Greenes, no less than £84,700, a sum which represented roughly four times the amount spent on the same occasion by Mr. Quaritch. Apparently from the remarks made by Mr. Smith in an interview with the representative of "The Daily Chronicle," he was prepared, if necessary, to invest a far greater sum on the literary treasures then dispersed. At this rate the future for British book-collectors seems somewhat gloomy.

American Artists in London

Considerable success is attending the exhibition at the Greatorex Galleries, Grafton Street, of the work of two American artists, Troy Kinney and D. C. Sturges. The former's drypoints of dancers show no little skill in depicting the essential movement and marked grace in his figure delineation: the latter has an interesting and individual point of view to suggest, and the humorous manner in which he makes, as it were, his pictured comments on the life he sees about him, has undeniable charm. Both are artists whose work will doubtless take root among English art patrons.

The War Museum Exhibition

The walls of Burlington House are once more occupied by war pictures, this time by works intended for the permanent War Museum in London. The exhibits are on the whole of a commendably high quality, such as may well be handed down with pride to successive generations as a memorial of the greatest War that the world has ever witnessed. The dominant impression made on studying the contents of the various rooms, is that not only has the selection made by the Government of its official artists been wise, but that the individuals selected have risen with extraordinary success to the demands made upon them. It has been said that this was a "young man's War," and certainly the choice of an almost preponderating number of our younger and ultra-modern artists for work at the front, has been fully justified. Stanley Spencer, Paul Nash, Clausen, Muirhead Bone, John Nash, James McBey are only a few whose names are associated with work which is as penetrating and fearless as it is detached from the old traditions, and which is possessed of exactly that type of criticism tinged with emotion, which is required in presentments of this nature. There is drama and an appreciation of the great issues at stake in so many directions, in almost every exhibit. This is particularly true of Sargent's "Gassed," the great composition exhibited at the Royal Academy and which, to its credit, only grows the more impressive on closer acquaintance.

Raeburns at Christie's

Raeburn maintained his price when the sale of the property of the late Mr. E. R. Bacon of N. Y. and of the Earl of Northbrook, took place at Christie's last month. Messrs. Sulley were the purchasers at 5,700 gus. of his full-length portrait of Lt. General Hay Macdowall and Messrs. P. & D. Colnaghi and Co., of his three-quarter-length of Mrs. Macdowall (7,400 guineas). Messrs. Tooth secured for 1,500 gus. the picture of Mrs. John Hamilton of North Park, A. Romney, hitherto undiscovered, was the portrait of Viscountess Hampden, which sold for 3,600 gus. A Van Steen tavern interior went to Lewis and Simmons for 2,000 gus.

In these democratic times, the relics of bygone royalties do fetch only trivial sums, unless they happen to be of exceptional artistic merit. When the personal relics of King Charles I were recently dispersed at Rushbrooke Hall, no one could be found willing to bid more than ten gus. for two of his shirts and his nightcap, while five gus. was considered adequate for a pair of his silk stockings. Nor did Sir Peter Lely's portrait of the monarch's "Groom of the Bed-chamber," by Edward Prodger, fetch more than a mere 50 gus. although an Elizabethan four-post bed went for as much as 850 gus., its original hangings of red velvet and its quilt of yellow satin being still intact. Indeed the moral of this sale has been in the nature of a warning to the type of collector who is inclined to attach undue values to relics associated with historical personages.

The Memorial Plaques

A special factory is being established to provide the memorial plaques which are issued to the next-of-kin of those killed in the War.

L. G.-S.

CHICAGO

The Forest Preserve painters again make their bow to a sympathetic public, this time at the Hamilton Club where their exhibition is now on. Carman Thompson, art director of the Club, must be given credit for his activities in making art exhibitions a regular feature of local social life. The Hamilton Club has been the scene of several most interesting events of this kind in the past, and the showing of the Forest Preserve paintings is therefore in line with its policy. This coterie of artists has as its worthy object the celebration of the beauties of the forest. At the opening reception, Mr. Burkholder of the Art Institute spoke on "Pictures in the Home," and Chief Forester Ransom Kennicott set forth the beauties of the Forest Preserves.

Another show by Nature Lovers is on at the Art Institute. The Wild Flower Preservation Society has placed on view a second loan exhibition of Nature studies from the collections of its members.

The "Faces and Places" show at Bryden's still continues to attract attention. This is an exhibition, mostly by sketches and small pictures, both figure and landscape studies, by Alumni and former instructors at the Art Institute.

In Dealers' Galleries

An exhibition of the works of Wm. Chase at Young's galleries is promised for next week. Mr. Young is the owner of some ten or twelve of the most important of this artist's canvases, and among them his portrait of his daughter "Alice," a number of his still-life studies and some 30 of the brasses, porcelains and other decorative objects which were among the treasures of the Chase studio.

"Wild Duck" studies by F. W. Benson are shown at O'Brien's. Several fine examples of the modern Dutch school have also arrived at these galleries. Sigard Schou's works, the big Blakelock and the splendid Schreyer from the C. G. Conn collection are at Thurber's. The collection of war paintings by J. F. Bouchor, recently shown at the Anderson Galleries, N. Y., is on view at Marshall Field's. The historic painting of the Peace Conference, by G. Sheridan Knowles, is also on view here, prior to being submitted to reproduction, for which it was painted. A gallery is being rebuilt and redecorated in the meantime for the Persian exhibition which will open shortly with an address by Dr. Gunsaulus.

Charles Hetherington has returned from the East and will exhibit at Field's this season, as will also Jane Peterson whose show will be held simultaneously with that of Clippship engravings and models, of which Fields have a wonderful collection.

Harry B. Lachman's exhibition still continues an attraction at Reinhardt's. Few men have enjoyed the good fortune of being so well received both at home and abroad. This, and the exhibition by Leon Gaspard at the Art Institute, are the chief topics of conversation in the local art world.

The Michigan Ave. branch of Arthur Ackerman & Sons is exhibiting early English watercolors and engravings, secured by Mr. Button, the western manager, on his trip to England last summer. Among them are original watercolor drawings by Thos. Rowlandson, George Cruikshank, John Leach and other of the noted cartoonists of the early eighteenth century. Drawings by Paul Sandby, T. H. Shepherd, Thales Fielding and the like are also here, as are the special prints of famous cattle, early railways, old ballooning, etc. Originals in oils of hunting scenes reinforce a collection of sporting prints.

The Sketch show at the Palette and Chisel Club has a bidding sale feature that promises to net quite a sum for the club. Many of the offerings have received their fifth and sixth bid, the work of John Carlson and Topping being among the high favorites. Edw. J. Holslag contributed the two most ambitious works.

Joseph Kleitsch left Monday for Cal., to execute some important portrait commissions for prominent Californians and to visit the painter colonies of the western coast. He will return in the late spring and stage a "One Man" exhibition, including the fruit of this sojourn in Cal.

Evelyn Marie Stuart.

COLUMBUS (OHIO)

Miss May Cools, the sculptor, has returned after 15 months with the Maxillo-facial department of the medical department. Most of this time was spent at Fort McHenry, Baltimore, where Miss Cools made drawings and casts of the 500 soldiers brought there to be treated for facial wounds. Miss Cools was valuable to the surgeons for the likeness of soldier to his former self was dependent, not only on the operations, but the knowledge of the artist of anatomy. Plaster casts of each were made and these casts, painted from life, will form one of the most valuable war records of the Army and Navy Medical Museum in Washington.

The Pen and Pencil Club recently held its Home Warming. George Beelms, who is a member, gave an informal talk and Carl Springer came from his winter studio in Brevort, Mich., to attend the affair.

PHILADELPHIA

The annual election of officers of the Art Club will be held at the annual meeting today. Judge William B. Linn is nominated for President to succeed himself; George Gibbs and Ellwood C. Lindsay for Vice Presidents; William de Kraft, Treasurer, and Samuel W. Cooper, Secretary. The Executive Committee nominated is Charles F. Bochman, J. Howard Brown, Andrew J. Carty, Alvin S. Fennimore, William A. Humphrey, Jr., Albert Kelsey, architect; Charles Z. Klander, architect; Hiram R. Loux, Roberts Lowrie, Jonathan O. Neff, George D. Porter, John M. Strong and A. J. Wilson.

Dr. George Byron Gordon, Director of the Museum of the University of Pa., announces a number of gifts of art objects of primitive peoples to the already valuable collection, among them many specimens of the work of American Indians from Mrs. A. Eugene Brunos, Mrs. Hampton L. Carson, and Messrs. Harold S. Colton, J. H. Cregar, Meyer Fleisher, Wm. Pepper, Eldridge R. Johnson and Charles Roberts. Mr. Morton L. Shamburg presents some notably fine carved wooden statues from Central Africa and Easter Island, and Mr. Joseph L. Wilson some fine specimens of carvings from the South Sea Islands.

In a communication just received from Mr. Minnigerode, Director of the Corcoran Gallery, Washington, it is stated that the current Seventh Biennial Exhibition has already proved a financial success. Some 25 pictures, for a sum aggregating over \$46,000 have been sold up to date of writing—a different story from that at the Pa. Academy, where there rarely seems to be a competent salesman present.

"Origins of Painting in the Far East" was the subject of an illustrated talk by Dr. Langdon Warner before the Fellowship of the Pa. Academy, Tuesday last, when lantern slides of great beauty never before seen in this country were used in the course of the talk. Dr. Warner has spent many years in China, Japan and has twice crossed Siberia. He was at one time assistant curator of Oriental Art in the Boston Museum and is director of the proposed school of Archaeology in Peking.

Eugene Castello.

WASHINGTON

The 7th biennial exhibition of oils by contemporary American painters, now on at the Corcoran Gallery, is acclaimed by critics, connoisseurs and art lovers as the most comprehensive and representative display ever held in this country. One indication of this appreciation is the large number of canvases sold during the opening day of the exhibit, twenty-six in all, for \$51,900.

The following works have been purchased by the Corcoran Gallery: "The Open Window," (first gold medal and Clark prize) by Frank W. Benson; "Peonies," (third Clark prize) by Edward F. Rook; "Lady in Pink," by F. C. Frieseke; "Willie Gee," by Robert Henri; "Where Waters Flow and Long Shadows Lie," by Gardner Symons; "Canton Street," by Frederick C. Bartlett; "In Gloucester Harbor," by Bertha E. Perrie; "Monadnock," by Chas. H. Woodbury; "A New England Street," by Felicia Waldo Howell; "In Barracks," by Robert Spencer; and "My Garden in Winter," by Chas. A. Platt.

Other pictures sold are: "Old House at East Hampton," by Childe Hassam; "Clam Digger," by Felicia Waldo Howell; "The Blue Sea House," by Frederick Clay Bartlett; two works by Helen Turner; "Still Life," by Frank W. Benson; "Spring," by Edward W. Redfield; "The Valley and the Hills," by Guy Wiggins; "A Breeze o' Wind," by Sidney M. Chase; "Asters," by Margaret F. Spencer; "The Road to the Village," by G. Albert Thompson; "Flowers," by Edmund C. Tarbell; "Home Lessons," by Lilian Westcott Hale; and "Early Autumn," by Chas. A. Platt.

Voting will begin on Jan. 12 for the "popular prize." The Corcoran Gallery again this year offers this prize (\$200) for the most popular picture. In anticipation, 10,000 ballots have been printed.

Paul Manship is showing 43 of his characteristic and beautiful works in bronze, in the special sculpture gallery of the Corcoran. The largest and most important group, "Dancer and Gazelles," has been purchased by the Corcoran Gallery for its permanent collection.

Thayers at Pratt Institute

An exhibition of 35 paintings illustrating "Protective Coloration in Nature," by Abbott H. Thayer and Gerald H. Thayer, is on at the Pratt Institute, Brooklyn, to Jan. 28. The pictures in this display illustrate studies in Protective Coloration on which the art of "Camouflage" is based, and form interesting documents of this remarkable phase of artistic effort that played an important part in defensive operations during the recent war. Oil, pastel and watercolor are the media used for these clever nature studies to which Rockwell Kent, Richard S. Merryman, Louis Agassiz Fuertes, Gladys Thayer and Emma B. Thayer have each contributed one number, in addition to those by the two Thayers.

PARIS LETTER

Paris, Dec. 31, 1920.

On his return from his lecturing tour in America, the blinded painter, Jean-Julien Lemordant, has been promoted to the rank of Officer of the Legion of Honor. The ceremony was not held as usual in the courtyard of the Invalides, but in the presence of some official friends and admirers of the artist, at his studio in the Boulevard du Port Royal. M. André Tardieu, late High Commissioner for France in the U. S., held the investiture.

Exhibitions Now On

The novelist, Mme Lucie Delarue-Mardrus, is showing her paintings and drawings at the Foyer Artistique, 43 rue Le Peletier. This clever woman held a most successful exhibition some years ago at the Galleries Bernheim.

The younger wood-engravers are holding a display at the Galerie Devambez.

At George-Petit's: George Leroux shows landscapes in Italy and the South of France; Miss Beatrice How has been showing her delightful oils, pastels and drawings of children. Miss How is an Englishwoman, one of the few represented at the Luxembourg.

Steinlen, the draughtsman of suffering, therefore the one who has best expressed the war, is showing his life-work at the Galerie La Boétie. France has no greater lithographer and save the Japanese no one has given such feline renderings of cats. The critic, Roger Mitles has said of him that Daunier alone can approach him for "authority and amplitude" and Anatole France, "The soul of joyous or angry crowds has passed through him. He has felt their terrible simplicity and their grandeur. His life work is an epic." This artist, who has illustrated certain phases of Paris life: Montmartre and the Boulevards extérieurs, without that theatricality others introduce of Swiss origin still remains, by adoption, one of the greatest French contemporaries.

The group known as L'Eclectique has been holding its first display since 1913, at the Chaîne and Simonson Gallery. This society brings together painters and craftsmen in jewelry, pottery, leather-work, glassware, tapestry, embroidery, enamels, wood-carving, etc. This year the arts and crafts sections are not as fully represented as they used to be, as the difficulty of procuring materials is a great hindrance to decorators at present. This one has not the fuel necessary for his furnaces, and others cannot find metal, leather, horn, mother o' pearl, or what not. Consequently various familiar exhibitors, like M. Dammouse, Bastard, Duman, etc., are absent. In their stead we find the late Eugène Feuillâtre, killed in the war, with a case full of sumptuous jewelry in the modern style Racul Lachenal and Henri Simmen, with excellent pottery; Mme. Le Roy-Desrivieres, with very fine bindings; Mme. Le Meilleur, with embroideries in bast on wickerwork; Emile Robert, with curious forged iron; Mlle. de Félice, "multiplying" herself, as the French say, in glassware, bindings (the lettering for which is slightly defective), and graceful designs for "art"—paper; Jules Coudyser, lace and embroidery; Loys Brachet, furniture of the regions liberated from enemy occupation, schemes for mural decoration; Tony Selmersheim, a table; and Henri Rapin with a sound dinner-service. Raymond Bigot alternates his well-known birds in watercolor with birds in wood-carving; M. Pierre Calmettes, depicts interiors in the Château of Fontainebleau, for the delicacy of which Walter Gay, alone, can equal him; Jules Adler has some strong landscape, while Abel Bertram specialises in flimsier effects; busts by the late Maurice Favre portray the président d'Nonneur of this group, M. Anatole France, General de Castelnau, Frederic Passy, and a blind soldier; M. Amédée Féau is a good etcher; Charles Jonas and G. le Meilleur are good engravers.

The American painter, Cameron Burnside, whose large picture was one of the features of the recent American exhibition at the Luxembourg, is showing his war works in the U. S. section of the Musée de la Guerre.

A picture by Ziem, "Le Pont de Marseille," was sold recently at the Salle Petit for 26,000 fr.; "La Vague," by Courbet, fetched 17,000 fr.; a picture by Corot, "Le Bucheron, 19,300 fr.; one by Boudin, 10,700 fr.; and one by Harpignies, 17,500 fr.

The large picture by Courbet, "L'Atelier du Peintre," which it was hoped would be secured for the Louvre, will probably leave France for America.

M. C. Ciolkowska.

The annual Christmas dinner at the Art Workers Club, which took place at their clubrooms, 224 W. 58 St., on Christmas Eve, was more than ever entertaining this year. A large number of members attended and were entertained by artistic tableaux posed by the models, who represented noted paintings and whose subjects were especially designed for the Yuletide. Singing, monologues and Christmas readings completed a delightful evening.

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"THE ALTAR OF THE GODS"
"BURDEN BEARERS"
and Thirty Others
IN
THE NEW GALLERY
DELMONICO'S
Fifth Ave. at Forty-fourth St.**

ART AND BOOK SALES**COMBINATION PICTURE SALE.**

The first large and important picture auction of the current season will take place in the Plaza Ballroom next Wednesday and Thursday evenings, Jan. 14 and 15, when Mr. Thomas E. Kirby of the American Art Association, will sell the Monets and Renoirs owned by Mr. Arthur B. Emmons of Newport, R. I., the early English portraits, collected by the late Thatcher M. Adams, numerous examples of the Barbizon and contemporary French painters, early English portraits, and examples of Monet, Renoir and modern American artists, from the collection of the late Henry Sayles of Boston; again numerous examples of the French "Impressionists," forming the collection of Mr. Joseph H. Flanagan of Boston, examples of the Barbizon, and modern French, English and Dutch painters, from the collection of Mr. Harris B. Dick of N. Y. and a number of important oils from the collections of the late Mary Jane Morgan, Albert Spencer, George I. Saney and other prominent American collectors of the past thirty to forty years.

This coming sale, as will be seen from the above brief resume, offers a wide variety of subjects and will bring out numerous "old favorites," so that the varied tastes of

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collectors can be satisfied. It will also start the picture auction season auspiciously and results will be eagerly watched by art lovers, collectors and dealers, not only here but in Europe, as it should give an indication of the state of the picture art mart.

The paintings will be on free exhibition at the American Art Galleries, Madison Square south, from today on to dates of sale. Unfortunately they go on exhibition just too late for a review in this issue of the ART NEWS.

Rare Books at Auction.

A special cable to the N. Y. Times from London says: "It is expected that G. D. Smith, the American book dealer, will remain here in order to compete for some of the literary treasures which Sotheby's will auction on Jan. 22 and 23. These are the property of Sir Francis Newdigate and include two books which are declared to be the only copies in existence.

"One is 'Pandosto, the Triumph of Time,' by Robert Greene, printed in London in 1595. The other is 'Sundry Christian Passions Contained in Two Hundred Sonnets,' by Henri Lok, printed in London by Richard Field in 1593. In the auctioneer's notes in the catalog Shakespeare is said to have 'borrowed the plot' for 'The Winter's Tale' from 'Pandosto.'

"The sale will also include a Shakespeare First Folio, described as 'probably the largest available,' measuring 13 1/4 by 8 1/2 inches. It has been in the possession of the present owner's family since 1660."

Hellman Drawings Sale

Original drawings and engravings from the collection formed by George S. Hellman, author and art critic, sold at the Anderson Galleries on the eves. of Jan. 5 and 6, brought a total of \$4,440. The highest price, \$250, was paid by J. P. Benhard for No. 62, "Little Nude Boy," by Correggio. No. 80, "The Life of the Virgin," by Durer went to R. D. Sterling for \$135, and No. 264, "Two Cherubs," by Sanzio was purchased by J. P. Benhard for \$128.

At the sale in Phila. Dec. 24 of oils belonging to the estate of the late Thos. Skelton Harrison, at one time American Consul in Cairo, Egypt, the highest figure reported by Samuel T. Freeman & Co., the auctioneers, was \$625, given by Mr. Joseph L. Kinsley for a full-length portrait of George Washington, attributed to (but not guaranteed) Gilbert Stuart. An inscription on the back states that the portrait was inherited by Mrs. John Kelley from the estate of her father, Henry Kuhn, one of the founders of the Pa. Academy, and bought from Mrs. Kelley in 1857. Portraits of Thomas Jefferson and of James Madison were sold to John Frederick Lewis of the Pa. Academy for \$75 each.

RECENT PARIS ART SALES**Mme. Vian Sale**

At the sale last month at the Hotel Drouot, Paris, of art objects belonging to the estate of the late Mme. Vian, a total of 426,884 fr. (about \$42,688 at the present low rate of exchange), was realized. The session of Dec. 18 brought a surprise. A pair of antique Chinese porcelain famille verte vases was about to be sold at 1,900 fr. (\$190) when the bidding was suddenly carried up to 6,000 fr. (\$600) by a single bid which had to be repeated as it was thought a mistake had been made. This started some spirited competition and the vases finally went to M. Alfred de Penna for 10,000 fr. (\$1,000).

Other items that brought good prices were: Two watercolors, French school, monuments and figures, 3,120 fr.; "Le Puits," watercolor, 4,950 fr.; "Le Repentir tardif," engraving by Le Villain after Lavreince, 1,325 fr.; "Portrait d'homme," pastel, attributed to Ch. Coypel, 5,500 fr.; School of Watteau "Reunion dans un Parc," 2,500 fr.; two statues of women, standing, Louis XVI period, 2,350 fr.

At the session of Dec. 19, the highest price was brought by a salon suite of 1 sofa and 6 armchairs in XVIII century fine tapestry with small figures, in the style of Huet, on the backs, and animals on the seats; the mounting (wood) modern, by Fournier. The asked price was 125,000 fr., and the suite went to Mr. Lemonon for 90,000, or 99,000 fr. with charges. Another Louis XV sofa and 6 armchairs in painted, carved wood and Aubusson tapestry in a flower design, valued at 40,000 fr., was bought by Fabre Freres for 36,050 fr. A large Louis XVI sofa and 6 armchairs, painted, upholstered in printed linen in flower design brought 7,805 fr.; and 2 Louis XVI armchairs in cross-stitch tapestry, 4,400 fr.

Other furniture items, all sold as "restorations," included a Louis XVI suite in mahogany and bronze, valued at 6,000 fr., bought by Ct. de Vienne for 12,000 fr. M. Lamy gave 12,000 fr., the asked price, for a flat Louis XVI bureau, signed Saunier. M. Paulme paid 10,000 fr. for a Louis XV suite, signed Migeon.

Among other good prices obtained were: 4,550 fr., for a Louis XV dressing-table, signed Migeon; 4,900 fr. for a Louis XV lady's bureau; 9,100 fr. for a Louis XV bureau, signed Denizot; 7,000 fr. for a small Louis XV bureau, signed Petit; and 6,500 fr. for a pair of Louis XV andirons, lions couchant.

Samuel Schwartz & Sons, long at 29 St. and Fifth Ave., have moved into their new galleries, 14 E. 46 St., where, in addition to their well known prints, etchings and lithographs, they will in future handle American paintings. They will soon begin to hold current exhibitions of American art.

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SEATTLE

An exhibition of 80 fine canvases from local and private collections, was held December 10-31, last, in the rooms of the Seattle Fine Arts Society. The majority of works in the exhibition were by contemporary American artists. Some 18 individuals, a club, and a restaurant, loaned the works from their collections.

There were two paintings from the collection at the "Pig'n Whistle," the newest restaurant here, which is decorated with some of the finest paintings exhibited at the Panama-Pacific Exposition. These were, "The Red Blouse," by Raymond Neilson, and Adolf Borie's, "At the Window." The Arctic Club, the most exclusive men's club of the city, loaned 4 pictures, a "Marine," by Alexander Harrison, a "Landscape," by Grosvenor Thomas, "Fisherman," by an unknown artist, and "The Girl with Veil," by Frank W. Benson.

Three of the most notable pictures shown were a large "Nude" of a child, by Bouguereau, lent by Mr. H. C. Henry; "Children in Church," by Elizabeth Nourse, lent by Judge Thomas Burke; and "Spring," (a small oil) by A. H. Wyant, lent by Mr. G. W. Soliday.

The largest individual loan was of 12 paintings by Mr. Fred E. Sander, among them, "Sunset Behind Trees," by George Inness, "Village Street," Paul Cornoyer, "Moonlight," Robert C. Minor, and "Autumn Sunset," A. H. Wyant.

Several local artists were represented namely, Ambrose Patterson, Paul Morgan Gustin, Yasushi Tanaka, and F. Tadema.

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NOTICE TO GALLERIES

Changes in the copy of advertisements
and calendar must reach the office not later
than Wednesday of each week.SPECIAL EXHIBITIONS CALENDAR
Pennsylvania Academy of the Fine Arts,
Phila., 115th Annual Exhibition—Feb. 8-
Mar. 28, 1920. Entries Jan. 19, 1920.CALENDAR OF SPECIAL NEW YORK
EXHIBITIONSArden Gallery, 599 Fifth Ave.—Sculpture by James
Earle Fraser (principally portrait busts) to Jan. 24.
Anderson Gallery, Park Ave. & 59 St.—Paintings,
pastels and drawings by Edward Adam Kramer,
to Jan. 17.Architectural League of New York, 215 W. 57 St.—
Paintings by H. Humphrey Moore, to Jan. 12.
Arlington Galleries, 274 Madison Ave.—Watercolors
painted in France by Mme. Germaine Tailleux,
to Jan. 28.Art Alliance of America, 10 E. 47 St.—Thirteenth
annual exhibition of the National Society of Crafts-
men, extended to Jan. 24.Babcock Gallery, 19 E. 49 St.—California Landscapes,
by Maurice Braun, to Jan. 15.Daniel Gallery, 2 W. 47 St.—A group of American
paintings, to Jan. 31.Durand-Ruel Gallery, 12 E. 57 St.—Pictures painted
recently along the Western Battle Front by Thalia
Millett, to Jan. 17.Dudensing Gallery, 45 W. 44 St.—Paintings by
Inness, Wyant and Blakelock.Duveen Bros., 720 Fifth Ave.—Old Chinese Porce-
lains.Ehrich Gallery, 707 Fifth Ave.—Portraits in oil of
Beautiful Children by Mary Young-Hunter, Jan.
14-31.Fakir's Club, 11 E. 44 St.—Oils by E. L. Blumen-
schein, to Jan. 15.Fragile Galleries, 607 Fifth Ave.—Landscapes by
E. W. Schofield and W. L. Lathrop, to Jan. 17.Folsom Gallery, 560 Fifth Ave.—Oils by W. H.
Singer, to Jan. 16.Groslier Club, 47 E. 60 St.—American Book-plate
Society—Fifth Annual Exhibition of Contemporary
Book-plates. Jan. 10-31.Hotel Bossert, Brooklyn—Paintings by Harry Rose-
land and Nicolas S. Macsoud, through Jan.Howard Young Gallery, 620 Fifth Ave.—Paintings
by A. G. Warshawsky.Kennedy & Co., 613 Fifth Ave.—Etchings of the
Great War, by Lester G. Hornby. Made at the
American front. Through January.Kinsore Gallery, 668 Fifth Ave.—Boris Anisfeld Ex-
hibition, including the Blue Bird Designs, to
Jan. 17.Kleinberger Gallery, 725 Fifth Ave.—Old Masters
and primitive paintings.Macbeth Gallery, 450 Fifth Ave.—Annual exhibition
of Thirty Paintings by Thirty Artists, to Jan. 31.Madison Gallery, 106 W. 57 St.—Paintings by Walter
Clarke, to Jan. 15.Metropolitan Museum, Central Park at E. 82 St.—
Open daily from 10 A. M. to 5 P. M., Saturday
until 6 P. M., Sunday 1 P. M. to 5 P. M. Ad-
mission Monday and Friday, 25c—free other days.
Special exhibition of prints of Holbein's "Dance
of Death."Exhibition of Modern French Art lent by the
Government of the French Republic, to Feb. 1.Exhibition of engravings of the Fifteenth Century,
to Feb. 1.Exhibition of toiles de Jouy and English chintzes,
Jan. and Feb.Milch Galleries, 108 W. 57 St.—Portraits by Roysten
Nave, to Jan. 15.Montross Gallery, 500 Fifth Ave.—Oils by Gari
Melchers, Jan. 10-31.Municipal Art Gallery, 40 Irving Place—Seventh
Annual Art Exhibition by the Association for
Culture, to Feb. 1.Mussman Gallery, 144 W. 57 St.—Watercolors by
Caroline Van H. Bean, to Jan. 30.Jew Gallery, Delmonico's—Western paintings, in-
cluding "The Altar of the Gods," and "Burden
Bearers," by Warren E. Rollins, to Jan. 18.National Arts Club, Gramercy Park—Work of the
painter and sculptor members, through Jan.N. Y. Public Library, Fifth Ave. and 42 St.—Illus-
trated books of the past four centuries, to Dec. 31.War Photographs taken at the Front. Etchings
and Lithographs by the late Julian A. Weir.Pratt Institute, Ryerson St., Brooklyn—Camouflage
in Art, by Abbott H. Thayer and Gerald H.
Thayer, to Jan. 28.Ralston Gallery, 567 Fifth Ave.—English portraits
and Barbizon paintings, to Jan. 17.Schultheis Galleries, 425 Fifth Ave.—Paintings by
American and foreign artists.Schwartz Galleries, 14 E. 46 St.—Paintings, etch-
ings and engravings.Scott & Fowles, 590 Fifth Ave.—XVII and XVIII
Century English Portraits.St. Mark's-in-the-Bouwerie, Second Ave., Tenth St.
and Stuyvesant Pl.—Paintings by Alexander Brook,
Richard F. Lahey, H. E. Schnakenberg and William
Sanger, to Jan. 12.Touchstone Gallery, 11 W. 47 St.—Paintings of The
Holy Land and China, by Harriett McCurdy, Mis-
sionary, and Portraits of 100 Soldiers, by Josep.
Cummins Chase, to Jan. 11.Union League Club, 3 E. 39 St.—Paintings by well-
known American artists, to Jan. 14.Vernay, Arthur S., 10 E. 45 St.—Exhibition of
Samplers.Weyne Gallery, 710 Lexington Ave.—Etchings by
Herman Fischer, to Jan. 24.556 Fifth Ave.—Under the direction of Mrs. Albert
Stern—Paintings, etc., by George Bellows, Ken-
neth Miller, and Albert Stern, to Jan. 17.

Museum's Free Art Lectures

Free lectures to be given at the Metro-
politan Museum will be as follows:Jan. 17, 4 p. m. "The Art of Louis XIV
and Modern America," E. Raymond Bos-
sange.Jan. 18, 3 p. m. "The Tale of a Tapestry,"
Anna C. Chandler.Jan. 18, 4 p. m. "The Practice of Med-
ieval Craftsmanship," Clement Heaton.ART AND LITERARY AUCTION SALE
CALENDARAnderson Galleries, 489 Park Ave.—Library of the
late Theodore Low De Vinne, Jan. 12-13, afts.
Jan. 14 at 10:30 A. M. Jan. 14, 15 and 16, afts.Library of Henry F. De Puy (Part Two) Jan.
26-27, afts. and eves. English literature, dupli-
cates and selections from the library of Henry E.
Huntington (Part Eleven) Jan. 28, 29 and 30,
afts.American Art Association, 6 E. 23 St.—Combination
sale of oils from the collections of Arthur B.
Emmons of Newport, R. I.; paintings by the Early
English and Dutch Masters of Portraiture from
Estate of Thatcher M. Adams of N. Y.; Barbizon
paintings, etc., from the collection of the late
Henry Sales of Boston, Mass. French impression-
ists from the collection of Joseph F. Flanagan of
N. Y. Paintings from the Albert Spencer, Mary
J. Morgan, George I. Seney and other noted col-
lections, and from private owners and estates, Jan.
14-15, eves., in the Plaza Hotel ballroom. Ex-
hibition to date of sale.Early American and English furniture, early Ameri-
can and English glass, lustre and other fine old
china, including Lowestoft, brasses and other
antiques belonging to Mrs. Eben Sutton of Balti-
more, Jan. 22-24, afts.Clarke's, 5 W. 44 St.—Spanish and Arabic velvets,
brocades, rugs, hangings, etc., plaques, glass and
furniture from the John Chadwick Co., Jan. 15 and
following days, 2:30 p. m.The Montross Galleries, 550 Fifth Ave.,
will open an exhibition of figures and land-
scapes by Gari Melchers Jan. 12. A number
of the works were painted in France and
Holland just prior to the outbreak of the
war, and have only recently arrived in this
country.The many artist friends of Mrs. Kohl-
man, associated with the Milch galleries
since the death of her husband, Charles
Kohlman, last year, will be grieved to
know that she was hit by an automobile
while crossing 57 St. on New Year's eve,
and is now in Roosevelt Hospital awaiting
the result of her injuries. While badly
cut and suffering from shock, it is believed
she will recover.Bruce Crane is planning to hold an ex-
hibition at the Milch Galleries in the near
future. As this will be his first "one man"
show and as it will represent the best of
his art, covering his best periods, it
promises to be an important art event.At her studio, 15 W. 67 St., Clara Mc-
Chesney recently completed two interesting
children's portraits. The little daughter of
Hardin Garland is especially good in color
and composition and "Bettina Bush" has a
charm of childhood grace, well expressed.
Her portrait of a young girl is one of her
best works.J. Francis Murphy, who returned to his
Chelsea studio later than usual this year,
left N. Y. for Florida, a few days after his
arrival, owing to severe illness from which
he is rapidly recovering. He is at St. Peters-
burg, Fla.Colin Campbell Cooper's "Lower Broad-
way," shown at the Luxembourg exhibition
of American art, in Paris, was one of the
few canvases purchased by the French Gov-
ernment. A landscape by Ben Foster and
a work by Jonas Lie were also among the
canvases recently purchased by the Govern-
ment.

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Century Oushak Rug (these are commonly called
Hispano - Moresque Rugs, as they were made for
Spain; this is one of the 4 large ones made in the
XVI. Century).The Exhibition opens on Monday
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Days, Thursday, January 15th, and
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THE UNION LEAGUE CLUB EXHIBIT

The final exhibition under the direction
of Harry Watrous was held at the Union
League Club, 5 Ave., and 39 St., on Jan. 8,
9 and 10. It consisted of 24 canvases in-
children or brides, to have other than the
"The Indian Ocean," a fetching Winter
landscape called "Winter's Cabin," by Wal-
ter L. Palmer, two portraits by Abbott H.
Thayer, three unusual canvases by Harry
W. Watrous and a memorial showing of
seven canvases by the late J. Alden Weir.Carlton Chapman painted in the Catskills
last summer and early autumn and has
brought back to his Sherwood studio
several interesting and colorful landscapes.
Some of his recent, fine Sea pictures, are
also shown there.The Pennsylvania
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Carles, John F. Harbeson, Charles de Geer. Seven-
teen Cresson Scholarships awarded this year for travel
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by Pieter Aertsen

"LANDSCAPE"

by Karel Dujardin

"THE JEWISH SCRIBE"

by Josef Israels

Address: B. M. American Art News Co., 15 E. 40 St.

Charles P. Gruppe, recently completed the
portraits of Judge Rodenbeck of Rochester,
and the father and mother of Judge Sears
of Chicago, in which city he also painted the
portraits of Miss Hortense Swift, grand-
daughter of Mr. Edward Swift. A recent
work was the garden of Mrs. William
Wrigley of Lake Geneva, N. Y.

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